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sites. Dr. Mosso does not carry this subject to any conclusions, but he proves by analysis that metal objects in the most ancient palace of Phaistos are of almost pure copper, and that tin is used very sparingly. The percentage of tin increases as the civilization improves, a fact which further extended and studied will throw light on the intercommunications of the primitive peoples of the Mediterranean and their mutual commercial relations.

COLUMBIA UNIVERSITY. THEODORE LESLIE SHEAR.

HORACE'S SABINE FARM

The readers of THE CLASSICAL WEEKLY may be interested in an account of a day spent last summer at Horace's Sabine Farm. Early on August 15 a party of six started from Rome by the Via Tiburtina, not in a *raeda*, but in an automobile! We had been to Tivoli, but not beyond, and we had seen no such views of the Sabine Hills as we got that day in the clear morning light. The first pictures that we took were of the *praeceptus Anio* where we crossed it before reaching Tibur.

We stopped at Tivoli only long enough to get the Falernian to help our lunch of olives and endives, then sped along the Via Valeria, which follows the Anio's winding course to Vico Varo. There we left the car on the road and walked up through the little walled town which was Horace's Varia. The day was a *festā* and the people were all out on the streets in holiday attire. Women were filling copper water jars at the town well. Old men were sitting on the steps of the quaint, octagonal Church. A dozen small boys followed us about.

A little beyond Vico Varo we turned to the left up the valley of the Licenza (Horace's Digentia), a pebbly river-bed wet with only a tiny trickle of water in August, but somehow keeping the valley green. We overtook and passed the diligence to Mandela and presently came to a side path at the left, marked with a sign-board bearing the words Villa d'Orazio Flacco. Somehow that modern Italian label seemed to dispel topographical queries and archaeological misgivings and we descended with the surety of Tyndaris or Maecenas, in response to an ode of invitation.

At the foot of the path an Italian met us who told us that he was De Rossi Nicola, Caposquadra degli scavi della villa d' Orazio, Licenza, and that he would take us to the *scavi*. I found afterward that an account of these new excavations had been published in The New York Times of June 8, 1913, but I had not seen the article and was entirely unprepared for the discoveries.

To our great regret, we were not allowed to take photographs or draw plans of the excavations; in fact De Rossi Nicola had to stay away from the celebration of the *festā* at the town of Licenza in order to restrain our desires. When we expressed

our regret over spoiling his holiday, he shrugged his shoulders and remarked: "Bisogna soffrire!" It was a true Horatian echo: *Durum; sed levius fit patientia quicquid corrigere est nefas*.

As there were no men at work on account of the *festā*, we had excellent opportunity to study the *scavi* and we had all De Rossi Nicola's attention. Since we were not allowed to make measurements or draw plans, the account of what we saw can be but sketchy. Moreover, I must state at once that, as the results of the work at the villa have not been published, we have not before us yet the proofs which Cavaliere Angelo Pasqui claims to have for the house being a building of the Augustan age, or Horace's own villa. The site, to be sure, is the one that has been most generally accepted by the archaeologists as the site of the Sabine farm, described so carefully by Horace himself in Epistles 1. 16.

In the 'retired valley', entirely surrounded by mountains, the foundations of a little country house have been laid bare. In front there is a deep, rectangular garden with an oblong fish-pond in the center and a cryptoporticus around it on three sides. The house itself lies on the fourth, or north side of the garden and is reached by five steps from the cryptoporticus at either end and by five steps in the center from the garden. Across the front of the house there is a hall out of which the rooms open. In the center there is one room larger than the others, directly opposite the steps leading up from the garden, a room which the Italians call the triclinium. It has, however, a *compluvium* in the middle of the floor. The group of rooms at the right of this central room is marked by very fine mosaic work on the floor. The rooms at the left of the central room show a coarser variety of much less beauty; it is probably due to this fact that these rooms are called the servants' quarters. Pictures of two patterns of the fine mosaic work may be seen in La Lettura for September, 1913, and in the Illustrated London News for May 24, 1913. See also Die Woche, Heft 27, 1913. The colors in both are black and ivory-white or ecru. There are three rooms to the right of the central room and three to the left, so that the house is approximately symmetrical, although the proportions of the rooms are not identical.

Back of this row of rooms is another straight passage-way and north of this were other rooms on each side of the house with another garden between them. In this garden, at a much later time apparently, a Nymphaeum was built, rectangular in shape, with a water-course around it and with four apses on the sides. The walls of all these rooms seemed to have been restored to the height of about a foot out of the material found and are of regular *opus reticulatum* made of hard white limestone.

More elaborate than the plan of this simple little house are the ruins of the baths which have been uncovered to the west of the house. An aqueduct follows the line of the west cryptoporticus and separates Horace's villa from the bath structures, which are of the time of the Antonines. There is one large, oval *frigidarium* here to the west of the cryptoporticus. It has eight niches with triangular shaped tops around it and the holes for the entrance and egress of the water are visible. Over this *frigidarium* a mediaeval Church was built; its door and part of its wall can be seen on the west side. A mediaeval cemetery was made under the church by cutting a trench through the floor of the bath and in this several skeletons were found with medals about their necks dating from the sixth or the seventh century. In the group of the so-called Baths of the Antonines, there are also a *tepidarium* with a hypocaust floor and the furnace room with a hot air passage connecting it with the hypocaust of the *tepidarium*.

Another set of baths, said to belong to the time of Vespasian, lies to the north of this group, west of the house itself. There are an oblong *frigidarium* and an oblong *tepidarium* which seems to have been divided at a later period into two smaller rooms by a partition across. The hypocaust under the *tepidarium* is well preserved. This *tepidarium* of the 'Baths of Vespasian' encroached upon the western side of the ground plan of 'Horace's Villa'.

After we had gone over the *scavi*, we ate our lunch in the shade of the trees, gathered berries from the bramble bushes, photographed the *continui montes* encircling the valley, then walked to the west toward the highest mountain (perhaps Lucretilis), and above a vintager's thatched hut found the gushing *fons*, worthy to give its name to a stream. The water pours out cold and clear from under an arch of rocks, hurries on in a little brook, falls in two delicate streams, over a high rock, green with moss and leaves, then disappears in the Licenza valley. Near the spring is a grove of silvery olives.

Late in the afternoon, De Rossi Nicola went with us up to the little hill town of Licenza to show us the small objects which had been found in the *scavi*. Licenza is high on the rocks and the town mounts upwards by many steps, up winding narrow ways between gray stone and stucco houses. Up at the top of the town in one room in an old house is what Paolo Giordani in his article in *La Lettura* calls "un vero e proprio Museo Oraziano". From the villa itself there are amphorae, fragments of marble and pieces of statues, and one little roguish faun's head which was on a fountain. There are pieces of pottery, red bowls of Arretine ware, and little lamps (one with the two horns on the bowl). We were shown also tesserae of mosaics that were on the wall, the predominating colors in dull greens

and blues, with a few pieces of old rose. Many pieces of a thick opaque glass were found in the cryptoporticus. There were keys and rings, too, from the house. From the Baths of Vespasian there are many fragments of fresco from the walls with delicate decoration of small figures of persons and animals and with some garden scenes. It is greatly to be hoped that before long Cavaliere Pasqui will publish a full account of his interesting discoveries.

Whether the archaeologists decide that the house whose plan has been uncovered may have belonged to Quintus Horatius Flaccus or not, we shall always feel that we have been to his Sabine citadel. There, at noon time, we stole a part of the solid day to lie under the greenwood tree, and read poem after poem in which he spoke of his retired valley, his peerless Sabine country, his mountains, his pure, cold spring. Perhaps it was an echo of Faunus's sweet pipes that seemed to thrill the valley. We could find no myrtle, but we hung garlands woven of blue harebell and little clusters of pink stars and ferns upon a tree and out of a bronze Roman *patra* which we had brought with us we poured a libation to the Manes of our friend, the bard.

VASSAR COLLEGE. ELIZABETH HAZELTON HAIGHT.

REVIEW

Themis: A Study of the Social Origins of Greek Religion. By Jane Ellen Harrison. With an Excursus on the Ritual Forms preserved in Greek Tragedy, by Professor Gilbert Murray, and a Chapter on the Origin of the Olympic Games, by Mr. F. M. Cornford, Cambridge: at the University Press (1912). Pp. xxxii + 559, with 152 illustrations. \$5.00.

A volume so discursive offers scant opportunity for a brief and comprehensive view of its contents. Nor would such a view give much notion of the wealth of suggestion, conjecture and illustration which characterize this latest work of Miss Harrison, as well as her Prolegomena to the Study of Greek Religion. To summarize the whole argument is the less necessary because in a copious introduction the author has herself performed that service well, though at some length (pages vii-xxi).

The sub-title of the work—A Study of the Social Origins of Greek Religion—adequately indicates the point of view. Till quite recently the psychological factor of 'herd-suggestion' has received very little attention in the discussion of the history of religion. Now that it has been brought to the fore, we may expect that it will suffer over-emphasis, at least for a considerable period. The newer French school of sociologists has laid large stress on the influence of the group in the formation of religion, consistently with its principle that the key to religious representation lies in the social structure of the community